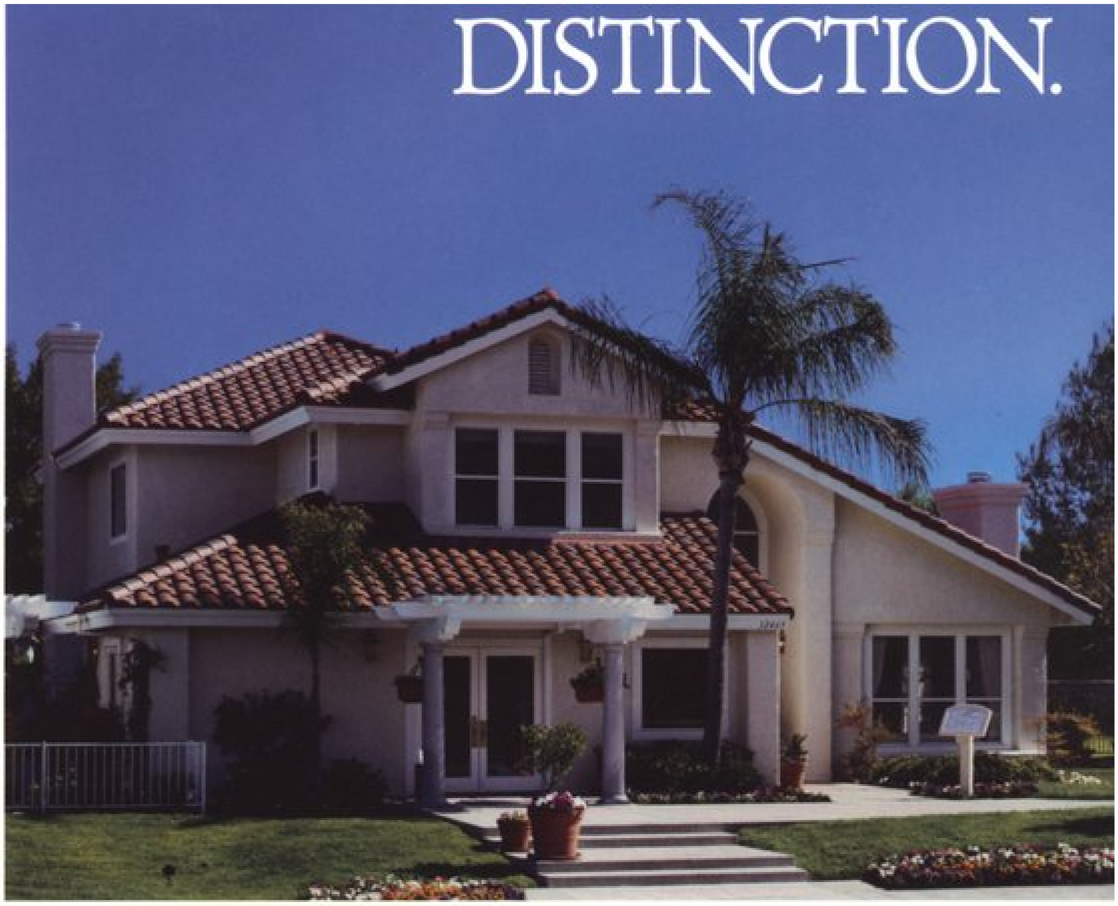
FLORIDA ARCHITECT

May/June, 1990





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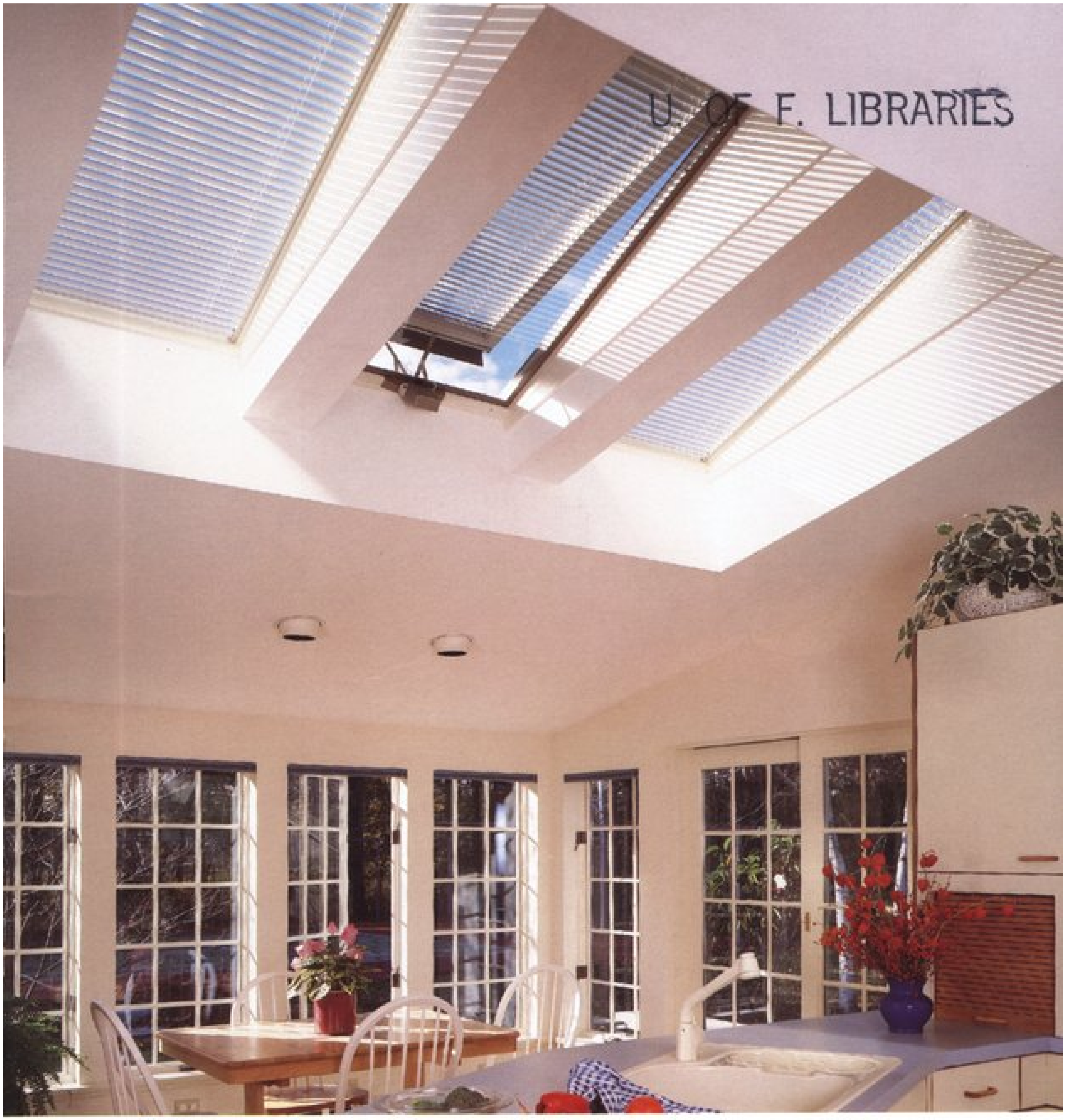
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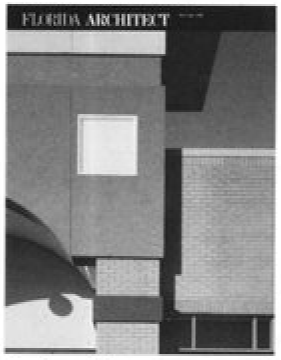
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Features

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Cover photo of Eastwood Festival Centre in Birmingham, Alabama, by George Cott. Architect: The Kirkland Group, Inc.


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EDITORIAL

FLORIDA **ARCHITECT**

Florida Association of the American Institute of Architects
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This issue of *Florida Architect* deals with several new shopping "areas" in Florida. Some are small scale and freestanding, while others merely occupy a portion of a larger commercial project such as occurs at Olympia Place in Orlando. One featured project is integrated into the side of a mountain - a difficult site which offers an interesting alternative to the traditional strip center that's become an indelible part of the American landscape.

In Tallahassee, I've had the chance to observe the recent remodeling of two shopping ''areas'' - one, a large mall, that except for its anchor store, was dying a painful and expensive death, and the other a strip mall that has been around for fifteen years and despite its unattractive appearance, has always prospered. I've been wondering about these two projects as I've watched some developer pump thousands of dollars into each, with the aid of an architect in both cases, and I've already formed an idea about the future life, and death, of each.

Maybe it's like the old "chicken and egg" question – which is more important, or which should come first in terms of priority...site or design? Why does one restaurant or gas station fail while another, no better designed, prospers across the street? Service? Design? Product? Site?

I give an unequivocal and rousing ''Yes'' to the latter choice. That is not to say that the other choices are not important, but we are a society that reacts to such imperatives as convenience, ease of ingress and egress, adequate parking, minimum traffic, etc. In short, we're lazy shoppers.

As to why the multi-million dollar renovation of the 40-store mall probably won't help business much...location and image. People in Tallahassee already perceive that the mall is dead. It's been dead and no amount of dressing up the corpse will revive it. On the other hand, the renovation and enlargement of the little strip center on the Apalachee Parkway in the shadow of the Florida Capitol has just made a good thing better. It's on the ''right'' side of town, near downtown and convenient. People liked it when it was an eyesore, they'll love it all dressed up.

Jacksonville Landing is another case in point. I never go to Jacksonville without going to ''the Landing.'' My relatives who live in Jacksonville never go to the Landing even though it is surely the most exciting shopping space in North Florida - a virtual festival of food, clothing, strolling carts and even, on occasion, entertainment. The problem, you ask? Parking, location, access is difficult, shops are very specialized. Fun for the tourist, too much trouble for the local. Can a center survive when its clientele is composed primarily of tourists? Probably. In Norfolk, Virginia, Waterside seems to be making it. And in Boston and hopefully, in Miami, where it may be too soon to tell.

So, back to the question of what makes a center ''go'' while another fails? There is probably no pat response, but I seem to have made up my mind. Good design coupled with a good location. One without the other is a losing proposition. **DG**

NEWS

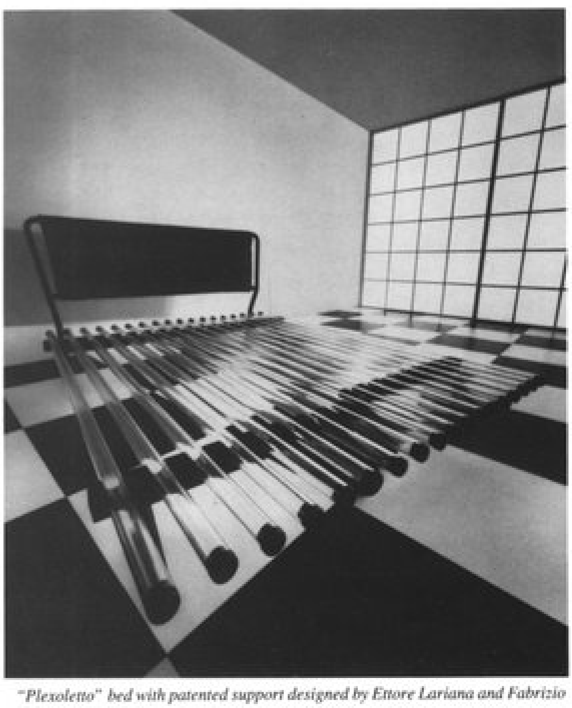
Italian Exhibition Center Now Open In Orlando

The Italian Trade Commission is formally known in Italy as the Italian Institute for Foreign Trade and the Commission operates in accordance with directives given by the Italian Ministry of Foreign Trade.

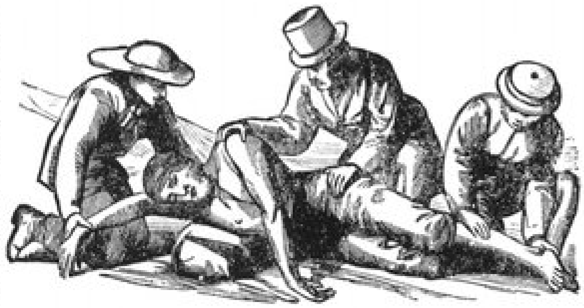
As Italy's official commercial representative around the world, the Commission promotes Italian products and their sale by operating a worldwide marketing education and services network at the service of Italy's producers. The Commission operates through 80 offices in 66 countries. To enhance the success of Italian technology-based products in major industrial markets, the Commission has trade centers in six cities - London, New York, Paris, Tokyo, Dusseldorf, and now, Orlando.

The Orlando office of the Italian Trade Commission, directed by Dr. Carlo Addis, recently opened with a prestigious Italian design show, the 15th Edition of the Compasso d'Oro (Golden Compass). The exhibition consisted of award-winning examples of Italian industrial, interior and household design and it was only the second time in the history of the award that the winning entries have been displayed in the United States. Winning entries ranged from a cutlery set to a conference room seating system. Established in 1954, the Compasso d'Oro is the oldest and most prestigious design award in Italy.

The Italian Trade Commission assists foreign businesses who wish to trade with Italy, providing them with consultation services in order to facilitate preferential selection of Italian products by U.S. companies.



"Plexoletto" bed with patented support designed by Ettore Lariana and Fabrizio Boldrin. Photo courtesy of Italian Trade Commission.



Health Care Design Symposium Slated

Snuggled in the heart of one the world's great cities, the Third Symposium on Health Care Interior Design will be held November 15-18, 1990, in San Francisco's new Marriott. "**Breakthroughs in Health Care Design**" will target an international audience of architects, interior designers, educators, health care professionals and manufacturers dedicated to producing quality, life-enhancing, cost-contained health care environments. The three-day conference is endorsed by a number of groups including the California Council of the AIA and the Royal Institute of British Architects.

Health care facilities will be constructed in record numbers nationwide beginning in 1990 to achieve environments that are supportive and that promote and reinforce wellness. It is now known that an individual's environment plays a powerful role in the recuperative process and there is a tremendous demand for quality health care facilities.

The program will feature presentations by internationally-recognized design and health care professionals, a gallery of professional health care designs by sponsoring firms, a trade show by leading design manufacturers and tours of local health care facilities.

As part of the symposium, the Third Health Care Interior Design Scholarship Competition is also being held. This competition, which is open to design/architecture students, educators and professionals and health care professionals, is designed to recognize innovative design solutions in the health care environment.

For entry information, deadlines, etc., contact: (415) 370-0345 or FAX (415) 228-4018.

"Skyscraper" Comes To PBS

Coming to public television on May 7, 1990, at 8:00 pm ET, and airing on five consecutive Mondays, WGBH Boston will air **"Skyscraper"** - a dramatic glimpse into the worlds of architecture, construction and high finance.The program is an intriguing look at a New York City skyscraper as it rises from a hole in the ground to an 800-foot-high office tower.

In five one-hour programs, "**Skyscraper**" chronicles the building of Worldwide Plaza, a 49-story office complex designed by David Childs of SOM's New York office. The tower was built on a four-acre site in midtown Manhattan which was formerly occupied by Madison Square Garden.

The series provides viewers a firsthand look at the art and science of building a skyscraper, with journeys to Texas for steel, to Pennsylvania for brick and to Italy for marble. Then bulldozers, brute strength, technology and teamwork combine to transform an empty lot into a massive landmark.

As the series unfolds, men and women involved in the construc-

tion talk openly of their feelings about the building that has come to dominate their lives. The result is a compelling, real-life human drama that provides insight into the risks and fears of a financier behind a major development in an unfashionable part of the city; the concern of a community undergoing change; the elation of a craftsman for a job well done; and the anger and pride that sometimes divide and sometimes unite fellow workers.

Please check your local listings for specific channel.



Worldwide Plaza in New York City was designed by David Childs of Skidmore Owings and Merrill's New York office. The construction of this 49-story office tower is the subject of a 5-part PBS film entitled "Skyscraper." Photo courtesy of WGBH Boston.

Books

The Great Good Place: Cafes, Coffee Shops, Community Centers, Beauty Parlors, Bars, Hangouts, and How They Get You Through The Day

by Ray Oldenburg
Paragon House
Cloth, black & white photos, notes, indexed
$19.95

As the theme song from the hit TV show "Cheers" says, "And they're always glad you came...You want to go where everybody knows your name."

And it's true. At one time, the local tavern, drugstore and beauty salon were the places to go for a respite from the grind of everyday life. In recent times, much of the appeal of such places has fallen by the wayside as the focus of many people's lives has come to depend exclusively on family and job.

Author Ray Oldenburg feels that what America needs most is not more television, exercise or psychotherapy, but a "third place" that will nourish relationships and provide a diversity of human contact that is important in day-to-day life.

The Great Good Place shows how informal gathering places are essential to the vitality of a city and its people and it also includes a social history of informal life throughout the world.

The book provides a systematic analysis of the subject and is divided into three parts dealing with various aspects - historical, social, psychological and political - of the "third place."

For many who are disappointed by the average bar or fast food outlet, the author describes the possibility of an informal support group which is missing from their lives. For the architect interested in designing a "great good place" or the entrepreneur interested in garnering a loyal and regular trade, benefit can be derived from the models Oldenburg sets forth.

Ray Oldenburg lives in Pensacola, Florida. He has a Ph.D. in Sociology and is currently on the faculty at the University of West Florida.

The Great Good Place can be ordered from the AIA Bookstore in Tallahassee.

Architectural Shades and Shadows

by Henry McGoodwin, with an introduction by Tony P. Wrenn
120 pages, 81 illustrations
$32.95 plus $3 shipping

The American Institute of Architects has reissued the long-out-of-print book, *Architectural Shades and Shadows*. This 1904 work, reprinted in 1926, was used to teach architects and architectural draftsmen how to give form, depth and expression to their drawings through the use of shadow casting.

Educated in the Beaux-Arts tradition, McGoodwin used translations of Beaux-Arts shades and shadows exercises in classes he taught at the University of Pennsylvania. Finally, in 1904, with the help of a former professor at MIT and two of his classmates at MIT, and the camera of landscape architect Frederick Law Olmstead, he produced his own work which has long served as a basic text. It is also one of the few available for draftsmen.

McGoodwin covers tools, papers and techniques, and, using a series of drawings and photographs, explains the geometry of shadows cast by various architectural elements. He notes that he is "dealing with materials of art, elegance and subtlety" in the drawings he uses to illustrate his work.

This reissue of the 1904 edition, a copy of which is in the AIA Rare Books Collection, reproduces these drawings from the originals, which are now in the Prints and Drawings Collection of the American Architectural Foundation.

Landscaping in Florida: A Photo Idea Book

by Mac Perry
Pineapple Press, Inc.
Hardcover, 256 pages, color and black & white photos
$24.95

Although author Perry is a horticulturist and landscape consultant, this book is written for the layperson, not the landscape architect. As such, it should be helpful to anyone who lives, and plants, in Florida.

If you're looking for landscape ideas and want to know what will grow where, this is just the book to answer a multitude of questions. In addition to photos, the book also features landscape designs and "Here's How" illustrations on topics including how to design a play area, a work area and a privacy area. You will also see how to construct walkways, make topiaries, landscape driveways, build reflecting pools and make mini-storage areas. There is also a section on planning and evaluating your own landscape.

Mac Perry is a gardening columnist in St. Petersburg. He is the author of five books, including *Mac Perry's Florida Lawn and Garden Care*. In preparation for this book, he traveled the state photographing the work of landscape architects, nursery owners and talented homeowners.

The book can be ordered through the AIA Bookstore in Tallahassee or for additional information, contact Sherri Hill at Pineapple Press at (813) 952-1085.

FAPAC is Packing Some Clout These Days

There was an interesting story in last month's issue of *Florida Trend* magazine about political action committees. The main thrust of the story was that Florida PACs are getting bigger and if you don't give at the office, you may lose in the Capitol.

The Florida Architects' Political Action Committee is certainly an example of what the article was saying. Started in the '70's, the FAPAC barely raised $1,000 over the first five years, but since the mid-1980's, it has steadily grown in size and clout. As the FAPAC has grown, so has the political clout of the FA/AIA in representing the interests of the architectural profession.

FAPAC is headed by a Board of Directors which represents every AIA chapter in Florida. Enrique Woodroffe of Tampa is serving a two-year term as chairman. So far this year, it has contributed nearly $20,000 to legislative candidates and cabinet members running for reelection.

"We have raised more than $30,000 during our current two year campaign. While we are very grateful for the donations made by our members, we really need at least $50,000 or even $75,000 to respond to requests we receive from candidates," Woodroffe said.

He noted that if every member contributed $25, the FAPAC would raise $65,000 per year or $130,000 over the two year campaign time. Last year, 31 percent of the members contributed and this year only about 17 percent have sent in their $25.

Contributions can be made by sending your check to FAPAC, P.O. Box 10388, Tallahassee, FL 32302.

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Competing For A President's Home

Design Competition for the President's Home University of South Florida Tampa, Florida

According to the design competition program, the University of South Florida President's Home must fulfill the dual roles of being both a public and a private building. In addition to housing the President and his or her family, the building must adequately accommodate the multitude of public functions which the President is required to host.

A six-member jury, composed of two architects and four lay persons, chose to recognize the design excellence of five very different projects. The jurors - USF President Francis T. Borkowski and his wife, Kay, architects John Howey and Peter Rumpel, Winkie Howell of the Executive Committee of the USF Foundation and Mary Anne Lifsey, who , along with her late husband, Julian, contributed $600,000 toward construction of the home, chose the design created by Winter Haven architect Gene Leedy.

Leedy's design, which was selected from 37 submissions, handles the dual requirements for the home perfectly. The 9,315-square-foot residence will include courtyards, a large living room and family room, visitor lounges and a formal dining room, all on the first floor. Private living quarters and an office will be located above.

A Southern university president's home evokes traditional imagery and the precast concrete exterior columns which Leedy used give the building a certain "classical" feeling. They are but one of the low-maintenance features which the architect incorporated into the design. A wide veranda encircles the residence in response to the Florida climate and blurs the distinction between indoor and outdoor spaces.

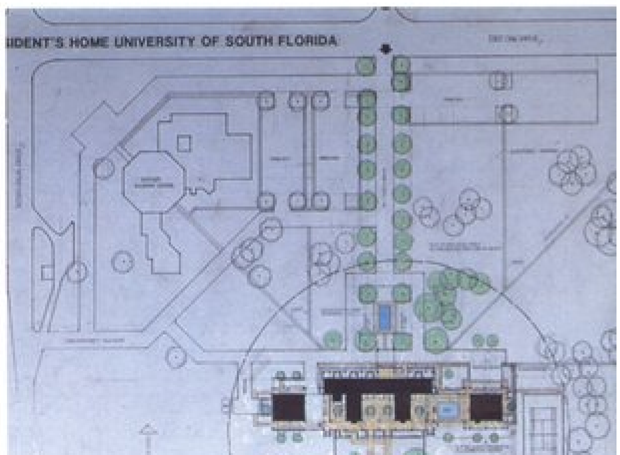
"Philosophically, modern architecture, to me, has always been a continuation of tradition, not a total break from it," Leedy says. "There's no use trying to reinvent the wheel, which so many architects try to do. There's something psychologically reassuring about a tie to the past."

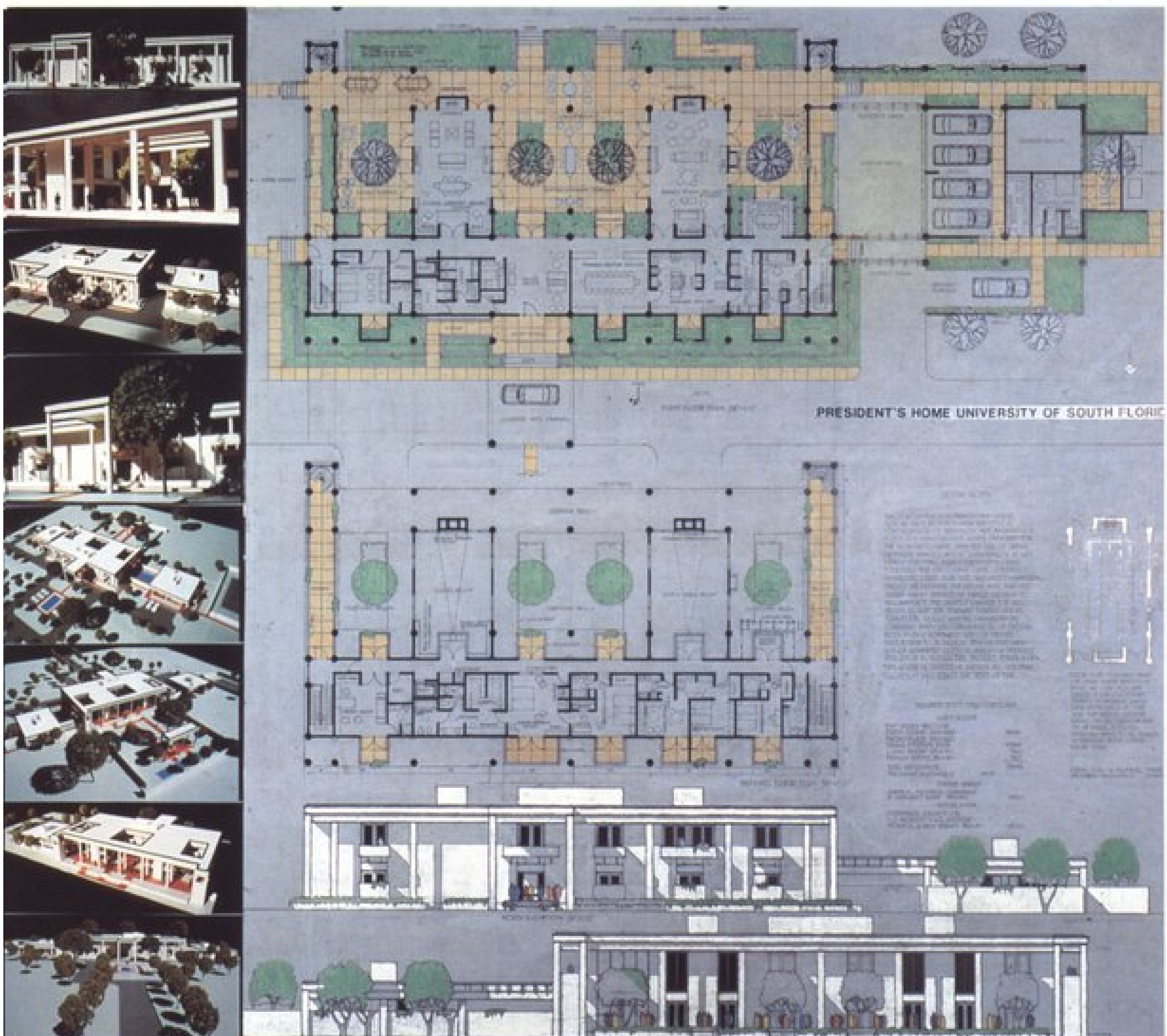
When describing the Leedy proposal, the jury says that, "The overall appearance of the house maintains a direct relationship with the campus, yet it introduces a Southern vernacular tradition through the use of columns."

The jury particularly liked the flexibility of its spaces which will accommodate groups of various sizes both inside the house and on the adjacent terraces. The house separates public and private functions with ease, yet the jury questioned the remote access to the second floor from the entry and the long narrow circulation corridors.

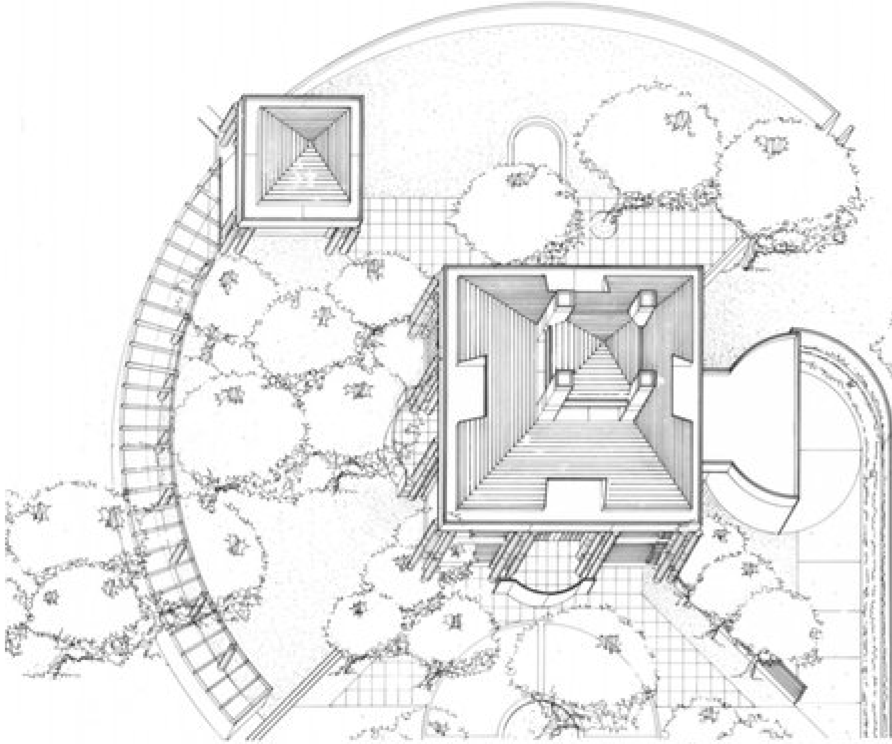
"The walls and pool/fountain patio provide a transitional buffer from traffic on the busy street outside. This house," the jury felt, "met the criteria for a building that will stand the test of time."

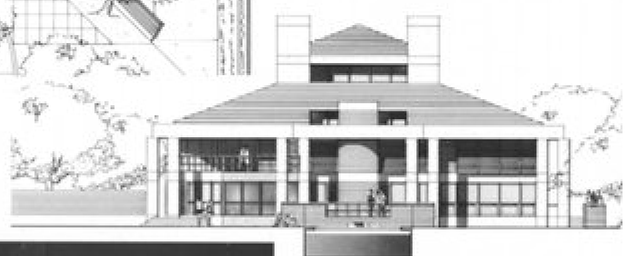
Second place honors went to Barretta & Associates of Boca Raton. According to the jury, "This home is a reinterpretation of a sixteenth century Palladian villa. There was a sophistication and clarity about the solution that set it apart from all other submissions. The use of berms



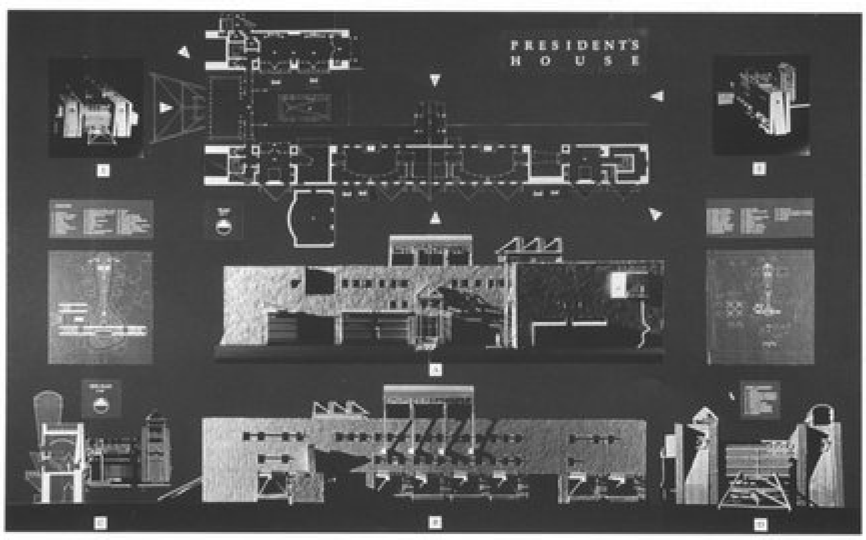


Gene Leedy's winning design for the USF's President's home. Photo courtesy of the architect.





Maurizio Mazo, Michael Clary and Timothy Baker of Hunton Brady Prior Mazo, above and right, *and a joint entry by Prof. Timothy J. Woods and Tampa architect Steven Arthur Cook R.A.*, below, *were recognized by the jury for design excellence*. Top photo by Robert Lawson.



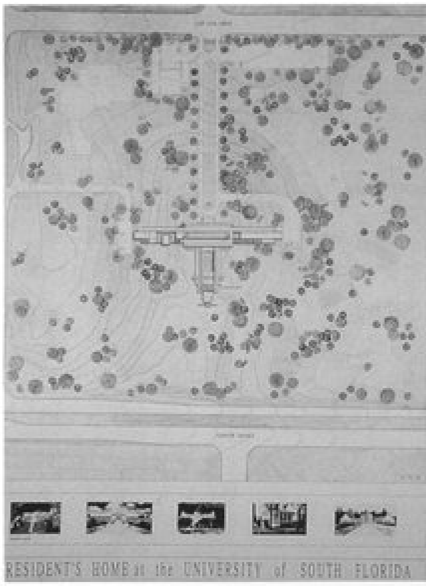
and continuous colonnades gives the building a commanding presence on the site.

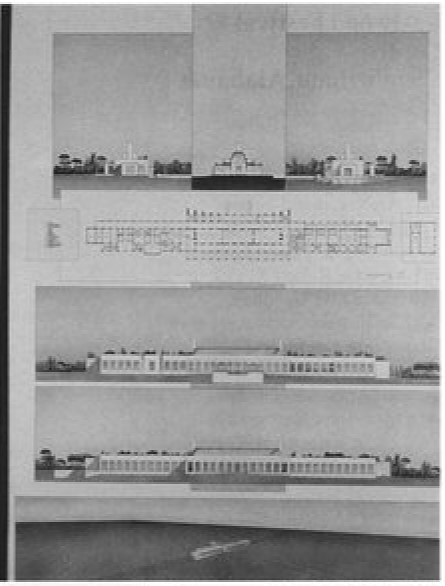
The jury also liked Barretta's use of three separate zones, public, private and service, but questioned the long, 300-foot-plus, galleries that connected these elements. A particularly effective presentation helped convey a sense of uniqueness and timelessness inherent in the design.''

Carl Abbott Architect of Sarasota, whose design team consisted of Carl Abbott, Mark Abbott, Martin Treu and Michael O'Donnell, was recognized with the third place award. The jury said that the Abbott proposal was ''one of the strongest design concepts of all the submittals. A long masonry wall on the south side serves as an effective gateway and buffer from Fowler Avenue. This will then become the beginning for the conference and house units with their northerly curved terraces radiating out to the Alumni House, campus and Sun Dome. Approaches to the house by private auto, service vehicles and pedestrians were particularly well thought out.'' It was a lack of detail and some incompleteness which compromised the jury's ability to understand the potential of the solution.

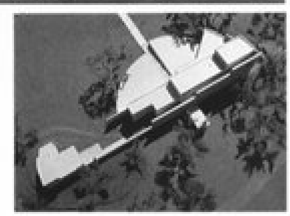
Two additional projects were recognized with awards. The jury felt that the residence designed by Hunton Brady Pryor Maso of Orlando had impressive site development and orientation. ''The residence possesses a traditional Florida vernacular presence which is appropriate,'' they said. The jury felt, however, that the large central interior space with its inherent difficulties with noise separation detracted from the overall effectiveness of the design.

Tampa architect Steven Arthur Cooke and professor Timothy J. Woods developed a strong site concept with long building units running east-west to form a gateway as one approaches the campus. The experimental architectonics attracted the jury to this project, however, the sense of house and appropriateness to the campus was not sufficiently communicated. *Renee Garrison*









The author is architecture critic for the ***Tampa Tribune.***

Top: *Second place honors went to Barretta & Associates for their "re-interpretation of a Palladian villa." Carl Abbott's third place entry,* above and left, *was "one of the strongest design concepts" submitted.* Photo by Mark Abbott.

Shopping on A Stepped and Sloping Site

Eastwood Festival Centre
Birmingham, Alabama

Architect: The Kirkland Group, Inc., Architects and Interior Designers, Tampa, Florida
Design Team: Cheryl L. Jacobs, AIA, Robert K. Collins, AIA , Joan M. Pfaendtner, William T. Fast
Consulting Engineers: Currington Associates - civil, Structural Engineers, Inc. - structural, John Matthews & Associates - electrical, Tolson Simpson Associates - mechanical
Landscape Consultant: Nimrod Long & Associates
Owner: Birmingham Associates Ltd.
Developer: Paragon Group
Contractor: Brasfield & Gorrie, Inc. and Charles & Vinzant, Inc.

Nestled into the side of Red Mountain, Alabama, Eastwood Festival Centre gracefully negotiates an extremely steep horseshoe-shaped site. The 340,149-square-foot center is the first phase of a plan that will eventually encompass over 460,000 square feet.

Of the many challenges which the site posed for the architects, the grade changes were the most formidable. Each decision that was made relating to the grades affected many areas of the project. For example, the floor elevations change 16 times in a total space of 62 feet. Since easy access to the shops and stores was of primary concern to developer and architect alike, the decision was made to integrate ramps and stairs along the canopy.

Since the center is visible from the nearby interstate, the Paragon Group wanted a project





Arched entrance pavilions occur at regular intervals in an otherwise arcaded horseshoe-shaped center. Photos by George Cott.



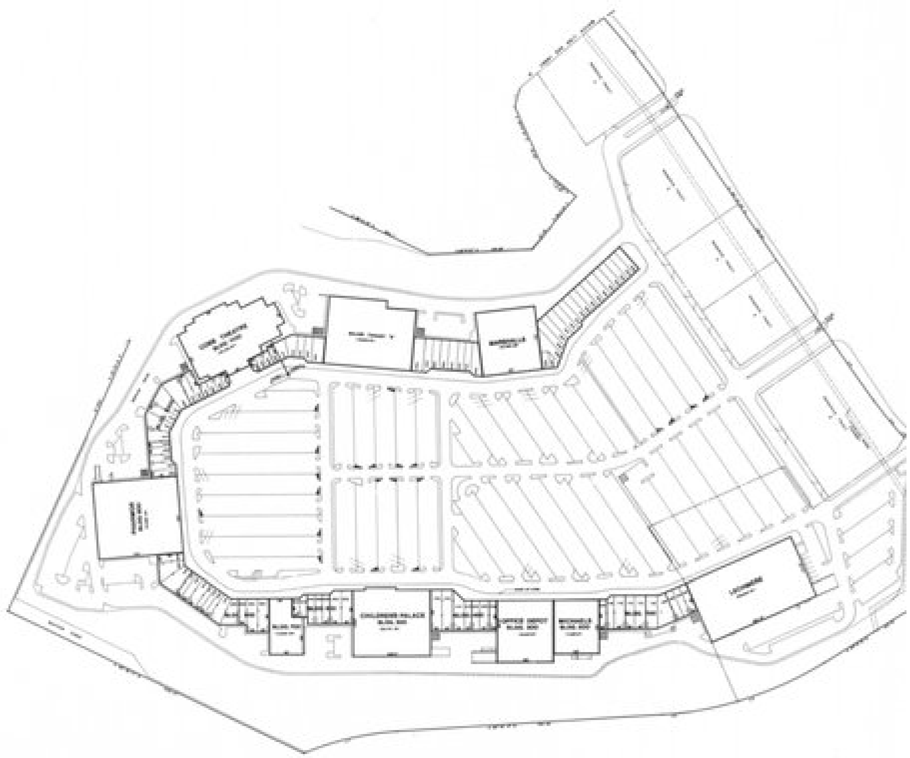
that had a high profile both day and night. This requirement dictated a different approach to the design than is normally employed for a typical neighborhood center. The design required that the buildings be of varying scales that could effectively be seen from distances ranging from 30 feet to three miles. A number of elements facilitate the required transition in scale, including accent tiles, column striping and wooden trellises. In addition, the center's salmon-colored brick and strategically-placed towers are set against a forested mountain landscape.

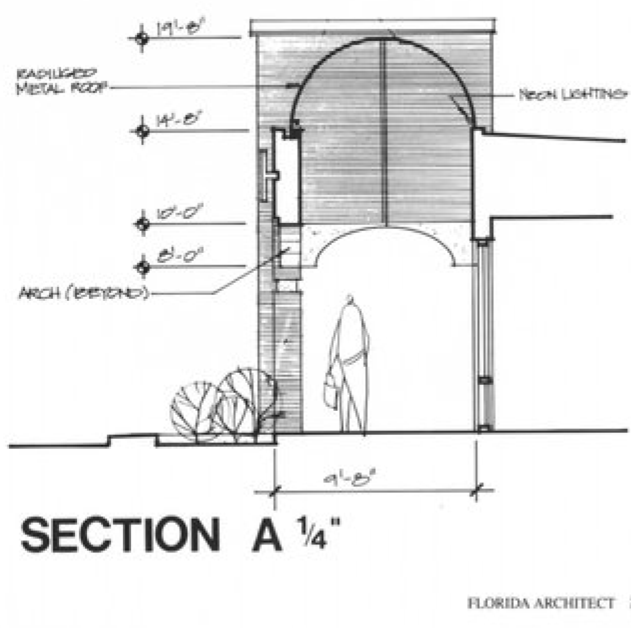
The night lighting of the center was as important as any of the other design imperatives. Special accent lighting was considered from the outset and designed into the buildings. Stem-mounted globes hang from elliptical arches, high pressure sodium fixtures are mounted to the wingwalls to highlight the rolled roof and three-foot-square luminous panels punctuate the towers.

Two types of canopies and the towers were carefully composed to provide easy and logical places to step floor slabs down the site and provide continuity to the whole project. The rolled canopy is a self-supporting corrugated steel sheet with a copper-coated finish. Night lighting is provided by two continuous strips of coved fluorescent lights on each side of the canopy. The boxed canopy is a brick veneer on a steel frame.

Robert K. Collins, AIA

The author is Director of the Tampa office of The Kirkland Group.





SECTION A ¼"

Preceding page, *rolled canopy is self-supporting corrugated steel with copper-coated finish*. Photo by George Cott. This page, site plan and section courtesy of The Kirkland Group.

Designing For Design Professionals

Design Center of the Americas
Dania, Florida

Architect: The Nichols Partnership
Project Designer: Gregory Sandoval
Project Architect: Roberto Behar
Interior Designer: Joyce/ Snoweiss Design Group
Landscape Architects: Walter Taft Bradshaw & Associates
Owner/Developer: Danto Investment Company

Construction Phase History
Phase I, 266,000 sf, completed 1986
Phase II, 289,000 sf, completed 1988
Phase III, 260,000 sf, groundbreaking February, 1990
Projected completion in 1991
Phase IV, 260,000 sf, groundbreaking scheduled for 1991



It isn't often that a master planning exercise, which includes a total of four construction phases and encompasses more than one million square feet of interior design showroom space, a 120,000-square-foot office complex and a 250-room hotel, remains the commission of one architectural firm. Such was the case, however, for The Nichols Partnership and their association with the Design Center of the Americas (DCOTA). Since 1985, the firm has been solely responsible for the planning, architectural design and construction administration of the $120 million DCOTA and its surrounding 43-acre campus.

DCOTA (pronounced like the states, North and South) was envisioned by the owner as a single structure which would be the first in the country designed and built specifically as a design center. The architect's appreciation for the owner's objective resulted in a project which benefits both the built environment and the design profession.

Light has played a significant role in each phase of DCOTA, with design evolving around a central atrium with skylight. The purpose of the atrium in each building is two-fold: it first provides the visitor with a focal point and second, it serves as a natural, alternative light source. DCOTA's four-story atriums maximize views and enhance the marketability of the glass-front showrooms which surround them. In addition, they are the setting for some of South Florida's most elegant gala affairs, including DCOTA's own grand opening events.

A post-tension building without any prefabricated elements, the buildings' exterior construction consists of white metal panels, highlighted with gray-tinted panes of glass. The architecture and interiors have been fused so





Stark
Stark

successfully that, once inside, there is a feeling of one immense building with two wings. Each new phase has been joined to its predecessors by an elegant marble entry and corridor which links the atriums. Interior colors are warm - ''Verona'' red is actually a rich coral shade which is found in the atriums' Italian marble floor teamed with sand-colored marble in a checkerboard pattern. Interior architectural elements create the mood and feeling of an Italian piazza. Glass elevators, cascading blue-tiled fountains and translucent balcony railings create public spaces that have a very human scale.

Today, 137 showrooms, representing more than 1,000 manufacturers from around the world, support the amenities and opportunities provided by this one-stop interior design showroom. Increased market demands project that an additional 300,000 square feet of showroom space will be needed by 1992. Visible from I-95, DCOTA provides the design industry with the largest and most comprehensive design resource in the South. Located near both the Fort Lauderdale International Airport and Port Everglades, it is accessible by land, sea or air.

Unlike its competition in other large cities, DCOTA is located in what many would consider a small town. Nonetheless, what may have become another vacant South Florida development has put the City of Dania on the map. The DCOTA campus is considered the hub of interior design in the South and its tenant roster reads like the ''Who's Who'' of the design industry. In addition to all of the manufacturers, DCOTA's tenants include the Broward Chapter/AIA, the South Florida Chapter of ASID, IBD and the Construction Specifiers Institute.

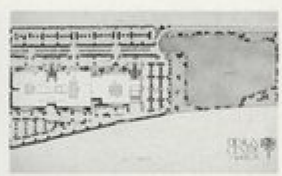
Gaining momentum as it moves into the third phase of construction, DCOTA continues to reflect architectural and interior continuity, as well as to exceed the client's objective by providing the profession with an elegant, convenient, service-oriented facility.

Crystal Kauffman





Photos, page 19 top: *Main entrance to DCOTA complex is articulated by canopied walkway.* Photo by John Stillman. Below, *each building has a central skylit atrium which provides natural light. These 4-story atriums also help orient visitors.* Photo by Dan Forer. *Full page photo of atrium shows one of the 137 showrooms in the existing buildings.* Photo by Dan Forer. This page, top. *Elevator core and stairs are focal point of lobby along with checkerboard marble floor.* Photo by John Stillman. Below, photo of building exterior by Dan Forer. Site plan courtesy of The Nichols Partnership.



The author lives in South Florida and specializes in writing about architecture.

A Retail/Office Complex Sensitive To Its Community

170 W. Fairbanks Ave. Winter Park, Florida

Architect: Lowell Lotspeich, AIA
Engineering Consultant: Don Moe Engineering
Landscape Architect: Kerry Blind, Landscape Architect
General Contractor: Winter Park Construction Co.
Owner: William and Charles Rosenfelt

When Lowell Lotspeich began planning a retail/office complex for Fairbanks Ave., a busy commercial street less than two blocks from Winter Park's chic shopping district, the building which already existed on the site became a prime consideration.

The site, which had in excess of 20,000-square-feet, had long been the location of a grocery store with a small parking lot. The client wanted to utilize the space in exactly the same configuration as the grocery had. That meant that the narrow northern end of the rectangular building would face Fairbanks Avenue, while its equally narrow south end would be oriented toward a quiet street running parallel to Fairbanks Avenue. The east side of the building would present a blank face to the wall of an adjacent restaurant, while the west side, opening onto the parking lot, would be the new structure's main facade.

Because of the strong afternoon sun that pours into the shops and offices on the west side of the building, Lotspeich included in his design deep overhangs at the ground level and a second floor balcony which is roofed.

In a fashion reminiscent of Florida's vernacular architecture, Lotspeich then wrapped balconies and walkways around to the south facade, creating a







Photos of retail/office complex, balcony corridor and stairwell by John Baronn Farmer.

contemporary veranda on two sides and at two levels.

A final design decision, once the architect determined that the new shopping/office complex would lie in the footprint of the old grocery store and that the tenants would require protection from the sun's rays, was to look to Winter Park's architectural heritage for a building style. Like the Spanish dormitories, classrooms, chapel and library on the nearby campus of Rollins College, as well as many of the older residences, Lotspeich's new structure combined a cream-colored stucco skin with cedar framing and Mexican clay tile on the steep pitched roof and floors. The smooth surface of the terra-cotta tiles used in the walkways contrasts with the darker rougher surface of the cedar ceilings overhead. To offset the pale, textured walls and refer to the ruddy hues of the clay tiles, Lotspeich placed red-enameled gates and handrails in each stairwell and added a narrow band of red at the top of each stairwell wall. The stairwell at the south end of the building is open to the air, while the north stairwell, near the elevators, is covered with a large skylight.

In a community known for its Spanish-style architecture, this shopping/office mall manages to belong without becoming anonymous. The use of traditional materials, an understated approach to the design and a broad understanding of the Florida vernacular enabled the architect to produce a building which is compatible as well as contemporary.

Laura Stewart

The author is an architecture critic and co-author of ***Florida Historic Houses.***



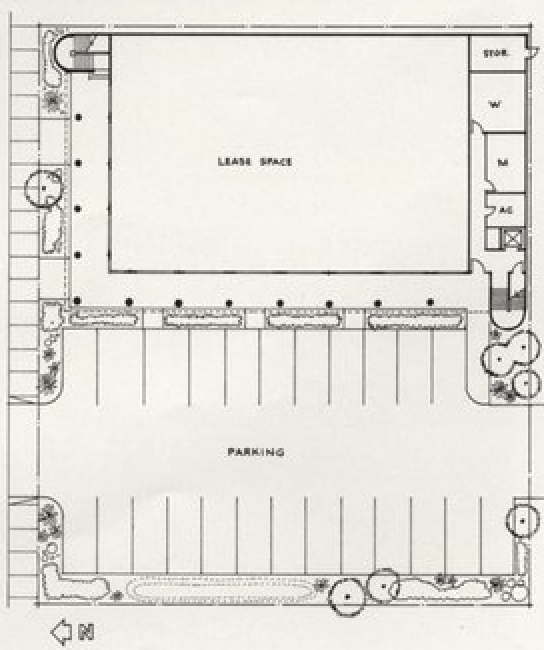


Photo by John Baronn Farmer, site plan courtesy of the architect.

Far From The Maddening Crowd

The Shoppes At Olympia Place Orlando, Florida

Architect: Hansen Lind Meyer Inc. Orlando, Florida
Project Designer: Charles W. Cole, Jr., AIA
Principal-in-Charge: T. Edward Thomas, AIA
Mechanical/Electrical/ Structural Engineer: Hansen Lind Meyer Inc.
Interior Design: Hansen Lind Meyer Inc.
Principle Designer: Charles W. Cole, Jr., AIA
Owner: Olympia & York Southeast Equity Corp.
Contractor: Transcon

Elements missing from downtown Orlando's retail space have been captured in the architecture and interior design of the Shoppes at Olympia Place. Absent are the mouse ears, neon lights and tasteless trappings of tourist-driven Central Florida commerce. In its place, at Olympia Place, is a luxuriously understated approach to retail design that is directed toward a sophisticated business community.

Original design plans called for a Grand Lobby, banking hall and support services for building tenants, all on Level One. The second floor was designed to be used as office space. The decision to incorporate retail on the second floor evolved midway through the construction stage and it presented the architects and engineers with some challenging problems.

Without compromising either the interior or the exterior of the building, the architect had to connect two sides of the second floor to provide the continuous pedestrian path required by retailers. HLM engineers cantilevered a steel bridge off the concrete structure. Standing free of the glass curtain wall, the bridge was designed to "float" over the









lobby entrance. This completes the circular pattern of the mezzanine and allows the free flow of patrons throughout.

A second engineering problem was that Level Two had an established ceiling height of nine feet. While adequate for office space, this height is considered low for retail space. The architects and interior designers had to create the illusion of height and openness. Columns were uplighted to make the ceiling appear higher than it actually is.

Polished granite and marble flooring, stainless steel trim bands and glass and stainless steel handrails was selected for their reflective qualities to make the space come alive. Cafe tables and seating areas were strategically placed through the commercial space to encourage activity.

Shallow bays were designed to accommodate the smaller space requirements of festival retail on the mezzanine. In keeping with recent retail design trends, floor-to-ceiling glass was used to allow passersby to view the interior of an entire shop. Several storefront schemes were also designed using the four basic elements of stone, glass, metal and wood. Marble, black lacquer and mahogany trim accents were added to the basic scheme to ensure that the sophisticated ambience of the building was maintained.

Finally, the architect was charged with keeping the original design of the first floor Grand Lobby in tact with open, yet inviting, spaces. The magnificent 28-foot ceiling had to create the interior scale in human terms without seeming cavernous and hollow.

To achieve the desired effect, the architect wrapped the supporting piers with the same Napoleon Red granite used on the building's exterior. The subdued rose tone of the granite softens the geometry of the massive columns which are located throughout the central hall.

Carpet squares were used as an acoustical buffer. Edged in polished granite and breccia marble, the pattern created mimics the building's exterior grid. In its polished form, the granite takes on a deep red patina which adds richness to the surroundings.

Designed to fit tenant needs for goods and services, the complete inward orientation of retail space at Olympia Place succeeds in creating an urbane mall not found in other office towers in Orlando. *Elaine Ingra and Patty Braswell*

The authors are President and Associate, respectively, of PR WORKS, a three-year-old communications firm serving professional service industries in Orlando.

Photos, opposite page, top. *A mezzanine view of the Florida National Bank offices which are located on Olympia's lobby level and an art gallery which occupies the mezzannine space.* Below, *the mall area features casual seating associated with an adjacent resturant, an upscale men's clothier, beauty salon and colorful flower cart.* This page, top. *View of lobby with its 28-foot ceilings and red granite cladding on piers.* Second floor plan courtesy of Hansen Lind Meyer Inc. Photo by Phil Eschbach.

CHAPTER AWARDS

Palm Beach Chapter/AIA

The Broward Chapter/AIA's 1990 Design Awards program produced eight awards for Excellence in Architecture. This year's jury included William Morgan, FAIA, Jaime Canaves, AIA, and Raul Rodriguez, AIA.

The purpose of the annual awards program is to encourage local architects toward high quality design and to recognize those who maintain such standards.



Tamarac City Hall
Architect: Miller Meier Kenyon Cooper Architects and Engineers, Inc.

Tamarac City Hall is a public building of subtle complexity which seeks rapprochement with its residential neighbors by a form suggestive of a main street with gas lights and shops along the route.



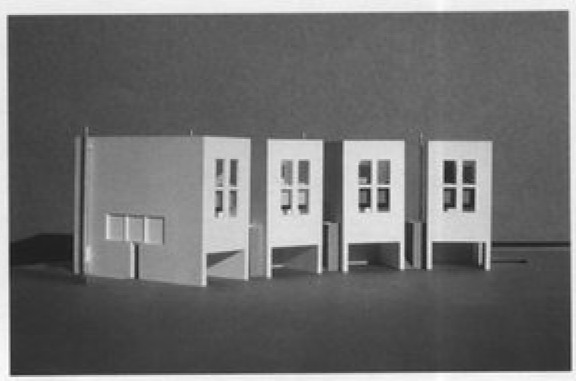
Colee Hammock Residence
Architect: Tuthill & Vick Architecture

Colee Hammock Residence is a modest-sized home nestled among oaks. The form consists of two well-defined elements comprising public and private functions, built of masonry and glass.



Forest Glen Middle School
Architect: Donald Singer Architect P.A.

Forest Glen Middle School is conceived as a series of courtyards around which are placed various required buildings forming a closure. The form, while being secure, conveys an openness and serenity of changing vistas within which students interact. This project is a prototype.



Tarpon River Park Villas
Architect: Terence O'Connor Architect

The Tarpon River Park Villas are four connected single family residences in a downtown area facing on a river. The simple forms echo its urban milieu while embracing views of river and sky.



Esperanté
Architect: RTKL Associates

Esperanté is a lavish downtown West Palm Beach office tower with plaza, arcade and skylit atrium whose exterior is finished in pre-cast concrete panels and granite. The form is at once lush and handled with restraint.



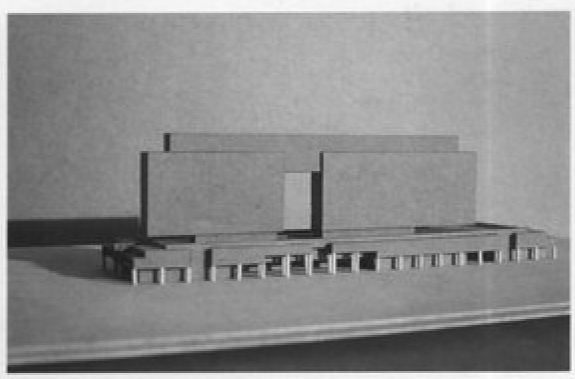
M.E.A. Building
Architect: SG2 Architects

The M.E.A. Building is an office building along a highway whose curved form is contextually generated by its site and related factors. The particularity of form is one of strength and economy of design.



Susana's Casa
Architect: Jorge Hernandez Architect, AIA, P.A.

Susana's Casa is a single family home of masonry and glass, a modern form casual in its articulation of inside and outside spaces, expressive of a studied hierarchy of activities engendering openness to sun and prevailing breezes.



Sheraton Boardwalk Hotel
Architect: E. H. Saar Assoc. with Larry W. Robinson Architects

The Sheraton Boardwalk Hotel is a linear single-loaded tower of rooms facing the ocean, centered above a lower plinth comprising ancillary functions The buildng form, encompassing a city block , is one of contextual sensitivity and drama.

New Products and Services

Parex Offers Architectural Wall Coatings

Parex, Inc. is the manufacturer of second generation Exterior Insulation Finish System (EIFS) products, and the products come with a very good warranty.

The Parex System 3 is an Exterior Insulation and Finish System that offers themal insulation, enhanced appearance and proven performance that architects, builders and owners expect. The system includes an extensive range of services to the residential and commercial building team including adherence to internationally-tested application standards; applicator training programs; access to the Parex service network and assurance that the warranty protects the owner from material and associated labor costs, should material failures occur.

Parex blends pure marble aggregate and high quality polymers to provide the applicator with a wide range of capabilities. Parex offers swirl, freestyle and sand finishes with a variety of marble aggregate sizes. Parex will also make or match any color that is not in their standard color chart which highlights 20 shades for commercial and residential use.

For information about the Parex system, contact the company in Redan, Georgia, at (404) 482-7872.

American Clay Makes "Mizner" Mission Tile Available

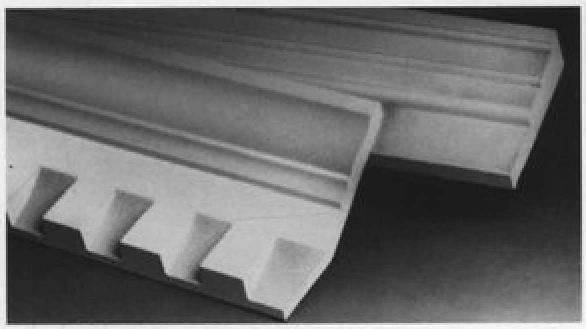
American Clay Products, manufacturer of 100% clay roof tiles, has introduced the production of the classic "Mizner Mission Tile".

Addison Mizner was the gifted and eccentric architect credited with bringing the Spanish motif to Florida architecture. During the 1920's, clay roof tile became an integral design element on the elaborate Palm Beach mansions which Mizner designed and built.

The tapered "Mizner" tile is available is three natural shades of terra cotta. The tile expands American Clay's product line to three different profiles which include barrel tile and serpentine-S tile.

Recent Florida projects of note which incorporated American Clay tiles into their design were the new Asolo Theatre in Sarasota, the Sarasota Opera House, Florida Mall in Orlando and Dolphin Court in West Palm Beach.

For product information, contact Bem Smith at (813) 723-1600.



"Like-Wood" Moldings Top 60 Styles

There are over 60 interior and exterior molding styles available in the expanded architectural millwork line from Russell Enterprises. "Like-Wood" moldings range in style from basic flat trim to highly ornate Egg and Dart to elegant Rosette Door Moldings to massive Dentil Block and Soffit moldings. The moldings come in a variety of lengths and they are all made of preformed, high density polyurethane that offers a number of benefits to the user.

One of the most obvious benefits, aside from availability and affordability, is that the molding offers the realism of wood without the disadvantages of wood, such as warping, rotting, shrinking, expanding and insect problems.

A factory-applied acrylic paint serves as a final finish or prime coat that also accepts staining, all with a five-year warranty that covers chipping, cracking, peeling and blistering.

Because of the light weight of the product, installation is easily accomplished by one person using construction adhesive.

To view the line of "Like-Wood" moldings and other architectural accents and millwork available from Russell Enterprises, call 1-800-367-1076.

New Roofing Slates From Eternit

Eternit Roofing Slates are integrally-colored, fiber-reinforced cement shingles that are 3/16" thick. They do not contain asbestos and are highly compressed with an authentic slate texture. Edges are beveled and have a crenellated appearance. The slates come in three colors, blue-black, grey-green and rose-grey, and two sizes, Continental and English.

In addition to conventional roofing applications for residential, commercial and institutional buildings, Eternit Slates have been used for mansards, fascias, and curved surfaces such as steeples. They can be installed to meet the requirements of Class A usage in accordance with ASTM E-108 (83) and are protected by a 30-year non-prorated warranty.

Also from Eternit...

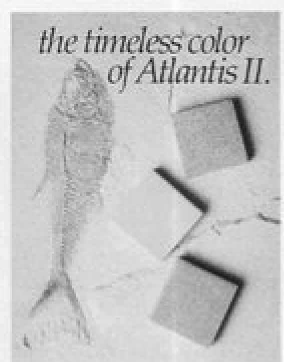
Substrate "500", a ceramic tile backerboard is now available. The tile substrate eliminates the problem of gypsum board or gypsum plaster breakdown in shower, tub or other wet area locations. It is strong and lightweight, and is not affected by moisture.

Composed completely of inorganic materials, Substrate "500" is highly durable. It will not rot or swell and is non-combustible and has outstanding strength. It can be fastened with nails or screws as close as 1/2 " from the edge. Vertical edges of the board are reinforced and it can be cut by scoring and snapping.

Literature can be obtained from the manufacturer, Eternit, Inc., Village Center Drive, Reading, PA 19607 or 1-800-233-3155.

Porcelain Tile From Atlantis II

Buchtal Corporation USA now offers Atlantis II porcelain ceramic tiles in 24 designer colors in either a polished, smooth or textured surface, as well as 8 x 8 diamond-patterned and 6x6 skid -resistant



tiles. Trim pieces are available in all colors and three styles.

Atlantis II tiles offer through-body color, frost resistance and low-water absorption. The clarity and vibrancy of the colors makes them ideal for any installation, public or private.

To request a brochure or samples, contact: Buchtal Corporation USA, 105 H Hembree Park Drive, Roswell, GA 30076 or call (404) 442-5500.



Marvin Introduces Corner Windows

Marvin Windows' new standard Corner Window is the first real contemporary design in a recent years when the industry has been dominated by round-tops, circulars and gothics.

The two panes of the Corner Window bend at a 90-degree angle for a seamless window without posts, mullions or butt joints.

This is the first window with two continuous panes of one-inch insulating glass that bends without seams, providing a new panoramic corner perspective. Marvin will offer its Corner Window in seven standard sizes up to 60 inches tall and 40 inches wide from corner to edge, which gives 80 inches of glass around a corner.

Of importance to architects is the fact that the Corner Windows require a special roof design or cantilevered structural framing to distribute the structure's weight away from the corners to avoid the window's bearing any structural load.

Inquiries should be directed to: Marvin Windows, P.O. Box 100, Warroad, MN 56763 or 1-800-346-5128.

Microstation and ArchiCAD Now Linked

Graphisoft USA, a branch of Graphisoft GmbH in Munich, Germany, has unveiled the first module linking two of the most powerful Macintosh CAD programs, MicroStation Mac and ArchiCAD.

ArchiCAD is a high-end 2D/3D architectural building modeler, which optimizes the construction process for producing 3D plans and obtaining elevations, sections, bill-of-materials and 3D visualizations. With a well-integrated Macintosh interface, ArchiCAD aids in constructing buildings by assembling elements, such as slabs, walls and roofs from palettes and libraries of building components.

ArchiCAD integrates and streamlines the design process, beginning with construction drawings during the conceptualization phase, through the final working documents, all the way to 3D color renderings with full solid modeling features and a comprehensive bill-of-materials capability for materials management and cost analysis.

Extra tools included with ArchiCAD include an object library of 3D solid objects and construction elements including, walls, doors, windows and furniture; an ArchiLIB module for large symbol library translation from AutoCAD's DXF file formal; PlatMaker to drive your plotter and printer and design layout on your worksheet; GDL (Geometric



Description Language) parametric macro language for 3D modeling and Stairmaker supplementary programs which help the architect design various forms of stairs.

For more information, contact George Kafka, Graphisoft, 400 Oyster Point Boulevard, Suite 517A, So. San Francisco, CA 94080 or call (415) 266-8720.

Ripolin Paint Now Available in U.S.

Fine Paints of France is a U.S. Company formed exclusively to offer Ripolin, the legendary paint of France, to the professional architect and design community.

Many experts believe that Ripolin Paint offers a look that is unobtainable with domestic finishes. Its purity of color and smooth finish, when applied to any surface, enhances the look of any room.

Ripolan (pronounced reap-o-lann) invented enamel paint and has been producing it for 100 years. Until recently, Ripolin Paints have been virtually unknown in the U.S. even thought the name is a household world throughout Europe. In France, the Gates of Versailles, the Paris Opera, the Orient Express and the Eiffel Tower have all been painted with Ripolin. A strong testimonial to the quality of the paint was Pablo Picasso's exclusive use of it for 12 years. For Picasso, a smooth application from brush to canvas was imperative, as it should also be for the architect who wants clean lines and pure edges on his or her designs.

Ripolin's finely conditioned paint covers an average of 900 square feet per gallon. Quality control insures that there is no batch variation and that finish and color will last and not show age. The uniformity of color is evident in comparing a 40-year old can of Ripolin and the same color produced today. The match is exact, a great advantage for touch-up and repair work.

For further information on Ripolin products, including sample chips, color cards and technical sheets, as well as designated outlets, call or write: Fine Paints of France, P.O. Box 104, Blooming Grove, NY 10914 or (914) 496-8989.



North Florida Conservation Lab Restores Fine Art

Collecting art is no longer reserved for the privileged few. With interest in acquiring and restoring valuable artworks increasing all the time, in both private and public collections, Von Hawk Labs of Tallahassee is offering a valuable service to both seasoned collectors and amateurs.

Von Hawk Restoration Laboratories is a full-service system dedicated to the restoration and conservation of rare art. These services include all aspects of painting repair as well as lining and traditional gold leaf work, all aspects of paper art repair as well as paper casting of missing areas and conservation framing, all aspects of art glass repair as well as missing part casting and all aspects of jade repair, cleaning and missing part casting. Lecture services are also available on subjects ranging from framing to creating safe environments for the storage and viewing of small private collections to large corporate holdings.

Von Hawk stresses that each piece of art is unique and that no two restorations are the same. It is very important that the client understand how to maintain the artwork after restoration is complete and since art is continually adjusting to a changing environment, all clients of Von Hawk Labs are contacted six months after restoration is complete to see if any questions regarding maintenance of the art have arisen.

Von Hawk Labs can be contacted by calling (904) 761-7953.

Turning Code Research Costs Into Profits

Although an inherent part of the complex building design process, code research is often viewed as one of the less interesting and less important aspects of design. As a result, it is seldom systematically managed and is usually considered a routine cost of providing basic professional services.

But, today's competition is stiff, and no architect or architectural firm can afford to inefficiently manage any process that can be directed to generating revenue...including code research.

Dealing with building code issues is such an integral part of the design process that most architects find it impossible to separate code research and analysis from the design process as a whole. The time it takes to look up code requirements, hunt down local amendments, talk with code officials and ensure that the building design is always in compliance usually is considered as another costly component of "design services".

Today, CODEWORKS can transform code research from a time-consuming, laborious process into a valuable productivity tool. CODEWORKS efficiently handles the tedious process of searching through code books and documenting which code requirements apply to specific projects, freeing architects to concentrate on more important activities.

CODEWORKS Corporation estimates that using their system of code research allows for a possible increase in profits of as much as 400% over manual research in a fixed-fee billing scenario. The benefits of identifying code research and other activities within the design process, and monitoring the related costs are undeniable.

Once an architect's client understands the importance of thoroughly reviewed code research, passing on the cost of CODEWORKS Reports is simple. Dale Ellickson, of the American Institute of Architects, suggests adding a paragraph pertaining to code research under Article 15 of the AIA Document B161, "Owner-Architect Agreement for Designated Services".

For more information about CODEWORKS, contact Brenda Wheeler at the Codeworks Corporation in Washington, D.C. (202) 778-6300.



A severed phone line is a sure indication of a crime in progress.

Minimizing Crime Through Security Design

Law enforcement agencies, engineers and an increasing number of architectural firms are now conceding that security should be designed into a home from the start. Failure to do so is much like putting the cart before the horse. Incorporating complex security measures after or near the completion of a project is not only difficult, but many times, unsuccessful. Physical security considerations on the development of a new facility or the remodeling of an old one, need to be determined jointly by the architect, engineer and security specialist at the outset of design.

A security specialist familiar with today's advanced technology including an ever-increasing variety of anti-intrusion devices and systems can be indispensable to an architect. According to **Gary Flewelling of Network Security** in Tampa, anti-intrusion devices molded together properly to form a complete system can very nearly guarantee total protection.

In a typical scenario, a burglar will do most anything, whether it be a commercial or residential location, to deactivate an overall security system. A common and frighteningly easy situation exists when an intruder simply cuts the phone lines which alert a 24-hour central station. (See photo) If phone lines are severed, most central monitoring stations treat it as a "dead system" not indicating a possible crime in progress, but rather as a need for a service call. So, in reality, if you don't protect the area outside your home where power is exposed, the expensive security system you've installed is worthless.

Hiring a security consultant might be an important step toward minimizing crime and saving life and property.

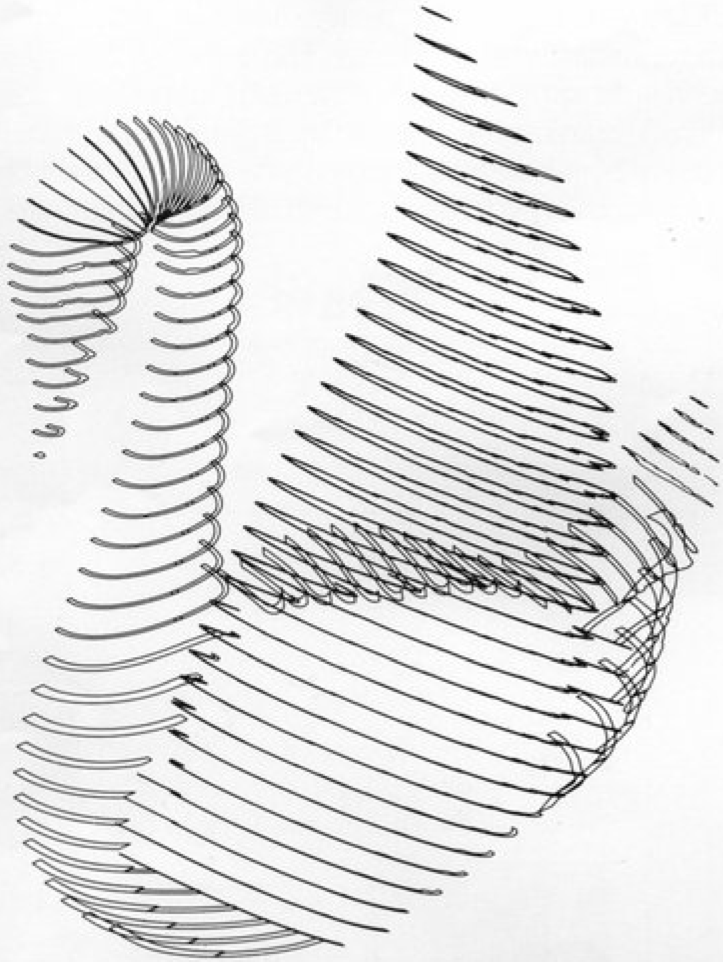
Shaw Appointed Acting Chairperson at UF

Leland G. Shaw has been appointed Acting Chairperson for the Department of Architecture at the University of Florida.

Shaw, who received his Master of Architecture in 1963 from the University of California at Berkeley, is also a professor of architecture at UF and an environmental consultant for children's environments.


Commercial Properties
Bardon™ Water-Guard® Urinal. Kohler products have many properties that make them the intelligent choice for commercial applications. Like the Bardon Water-Guard Urinal. We design smart from the start. For example, its patented anti-splash "V" design for better hygiene and reduced area maintenance, and the savings of a one gallon flush. Plus, Kohler's sales organization and extensive distributor network offer specification assistance and product support. For all the properties you want in a commercial product, depend on Kohler.
THE BOLD LOOK OF KOHLER.
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PRODUCT AND PROCESS

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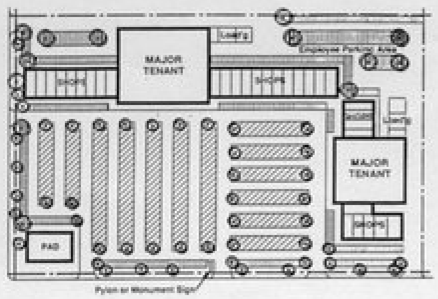
Don't be an "UGLY DUCKLING" be a "SWAN

Register for the convention early and another member of your firm can register at the same time for half the registration fee! Good 'til May 31, 1990.

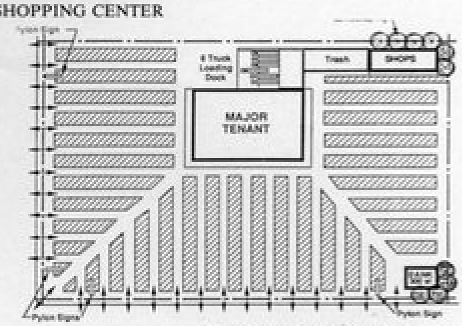
For more information call: (904) 222-7590
Ask for Melody Gordon

ARCHI-HUMOR

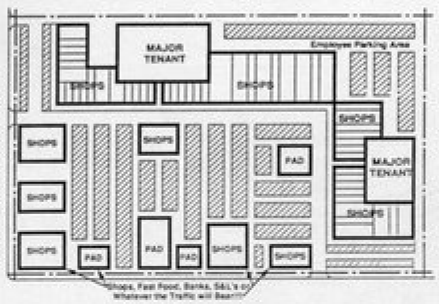
A TYPICAL SHOPPING CENTER



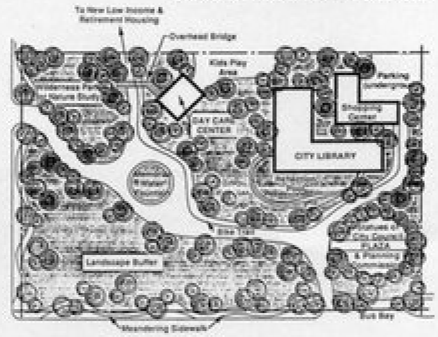
A TYPICAL SHOPPING CENTER



AS SEEN BY **MAJOR TENANT**



AS SEEN BY **DEVELOPER**



AS SEEN BY **THE CITY**

DRAWINGS BY JOHN BAKER

FROM THE PUBLISHER

Does Our Healthcare System Need A Checkup?

by George A. Allen
Executive Vice President

Amid growing concern over the rising costs and increasing use of medical care, it is easy to understand why architectural firm principals have not had an easy time finding good, reasonably priced, reliable health insurance plans in the last few years.

Over the past several years, the inflation rate for health-care costs has been in the double digits. Indeed, health care insurance carriers are experiencing difficulties which are not unlike the problems faced in the liability insurance market a couple of years ago.

Providing good, reasonably priced, reliable health insurance has been a key program which the American Institute of Architects has attempted to provide for its members over the past decade. Experiences in the past five years have not made this easy. The AIA Benefit Insurance Trust changed service providers and carriers and was not able to offer its program in Florida. The FA/AIA Group Insurance Trust continued to write coverage through the John Hancock Company under a service contract with AA&C of California, but experienced heavy loss for several years and ended up last year with a $1 million shortfall.

Why the heavy losses? The reasons for losses in health insurance have created whole new vocabularies for us to use. "Cost shifting" is one of my favorites. This is when hospitals take in patients who cannot pay and they shift the cost to those patients who can pay, usually those covered by insurance. This adds about 7.4 percent to the price of insurance premiums a year and makes up about 32 percent of the total increase in costs. The other big ticket item is "medical inflation" which is another way of saying "them who makes the sauce gets to lick the spoon." In this case it is new life-giving surgical procedures, new life-support equipment, bigger, better hospitals, health care provider salaries, etc. We all want to live, right? Well, health care now ranks as the nation's third-largest industry and gets bigger every day. High demand equals rising costs, in this case about 35.5 percent of the total increase.

The third reason for loss is the "increased utilization" of insurance programs by policy holders. This one is always harder for insurance companies to explain, but the fact remains that Florida has been a high user state in the past several years with a greater than normal number of catastrophic cases ($100,000 and above) and one case in the FA/AIA program that almost reached the $1 million amount. This accounts for 18 percent of the increase.

Why continue when things are so bad? The mood on the FA/AIA Insurance Trust is that we should continue because things have gotten better. The FA/AIA Insurance Trust had one of its best years ever in 1989 and as a result feels its insurance program, newly revised, will be more attractive to our members. The AIA Benefit Trust has a new carrier, is now authorized to sell in Florida and also is feeling a resurgence in confidence.

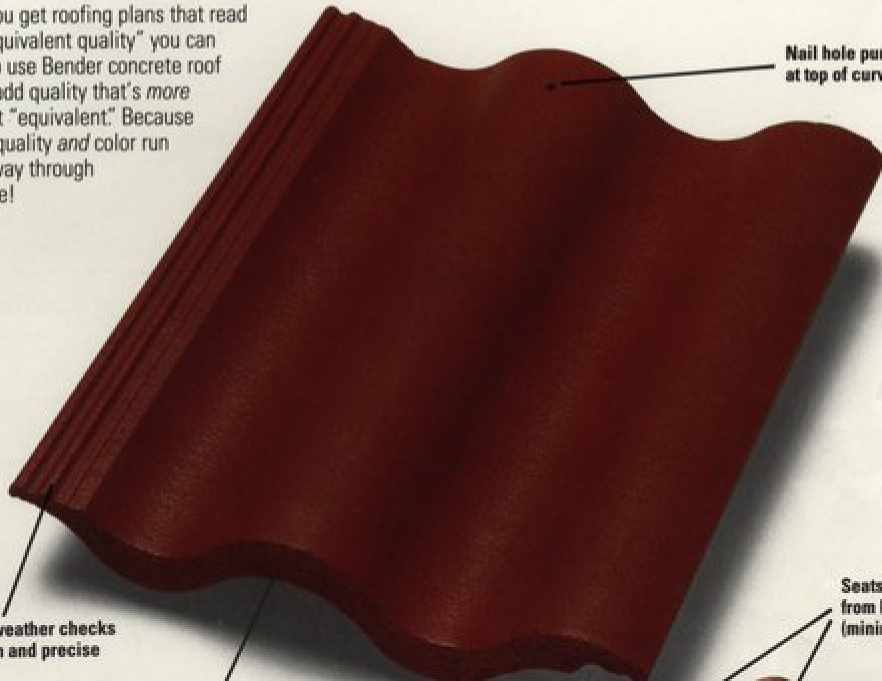
How can you afford to buy these programs? Of course, we all know that insurance premiums are still increasing. You should shop around and find the program that fits your needs best. But, be leery of switching policies too often just for the lower bottom line. You could find yourself in a position of not having coverage for an employee who has a pre-existing condition that a new carrier will not cover. Some "quick fixes" which AA&C recommends includes: (1) increasing your deductible and making up a portion of the difference by giving cash awards to your employees. You may find the difference helps your employee benefit bottom line and it could also reduce claims submissions overall; (2) You may want to look into a Health Maintenance Organization. Their rates are typically lower than a conventional insurance program and they require lower co-payments by employees; (3) If you offer dependent coverage, you might look into whether there is a duplication of coverages by the spouse employer. If employees are required to pay a portion of it, they can reject or accept it and you may find they will reject it because the spouse already has coverage elsewhere. The net result is a savings to the firm.

But, a "quick fix" may not be the answer for some small firms and the trend toward rising health care costs makes it difficult for us to offer a plan that is affordable. The tragedy is that employees of architectural firms will then either be forced to look for individual policies, which are even more expensive, or go without coverage. In these cases, some of these employees might find themselves in a position of not being able to pay for medical care and they become part of the "cost shifting" process. So, the situation worsens.

Are there any solutions? Yes, but they involve Congressional action in Washington and that could take a while. And, perhaps we can review the Washington options in a later column. In the meantime, take another look at the FA/AIA Trust plan and the AIA plan. There have been some changes made and you may find them affordable again.

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